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PART I.

1. "Cavalleria Rusticana."—Mascagni
2. "Danse de Concert."—Violino Solo. Va'ces
3. "Lina."—Romana—Mazo Sop. (His own composition.) Signora A. Fanton
4. "Eroik."—Trio—Violino, Cello, Piano. Greig
5. a. "Liddle."—[Scottish] Chantade
- b. "The Swallow."—[Spanish] Serradell
- c. "Visions."—Guy d' Heardelot

Genevra Johnstone-Bishop.

INTERMISSION.

PART II.

6. "Manon Lescaut."—Intermezzo. Puccini
7. "Forza del Destino."—Aria Soprano. Verdi
8. a. "Memento Musicale of '94." Schubert
- b. "Ave Marie." Schubert
- c. "Minuetto." Bolzoni
9. "Messiah."—Rejoice Greatly. Handel
10. "Gloconda."—Duo. Pochielli

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SATURDAY, JANUARY 22, 1898.

IN THE PRESENTATION OF

"LA TRAVIATA."

CAST.

Violetta Valery	C. Vicini
Alfredo Germont	G. Agostini
Germont Padre	L. Francesconi
Flora	Calcinai
Nina	G. Fernandi
Dottor di Granville	N. Veneziani
Baxone	A. Finnagalli
Marchese	J. Esponon
Gastone	E. Droz

ARGUMENT OF "LA TRAVIATA."

"La Traviata," an opera in three acts, words by Paive, is toned upon Dumas' "Dame aux Camellias," familiar to the English stage as Camille. The original play is supposed to represent phases of modern French life, but the Italian libretto changes the period to the year 1800, in the days of Louis XIV.; and there are also some material changes of character, Marguerite Gauthier of the original appearing as "Violetta Valery," and Olympia as "Flora Bervoix," at whose house the ball takes place. The opera was first produced at Venice, March 6, 1851. Adelina Patti has not only made Violetta the strongest character in her repertory, but is without question the most finished representative of the fragile heroine the stage has seen.

ARGUMENT.

The story, as told by the librettist, simply revolves itself into three principal scenes,—the supper at Violetta's house, where she makes the acquaintance of Alfred, and the rupture between them caused by the arrival of Alfred's father; the ball at the house of Flora and the death scene and reconciliation, linked together, by recitative, so that the dramatic unity of the original is lost to a certain extent. The first act opens with a gay party at Violetta's house. Among the crowd about her is Alfred Grey-mont, a young man from Provence, who is passionately in love with her. The sincerity of his passion finally influences her to turn aside from her life of voluptuous pleasure and to cherish a similar sentiment for him. In the next act we find her living in seclusion with her lover in a country-house in the environs of Paris, to support which she has sold her property in the city. When Alfred discovers this he refuses to be the recipient of her bounty, and sets out for Paris to recover the property. During his absence his father, who has discovered his retreat, via's Violetta, and pleads with her to forsake Alfred, not on his own account; but to save his family from disgrace. Touched by the father's grief, she consents, and secretly returns to Paris, where she once more resumes her old life. At a ball given by Flo a Bervoix, one of Violetta's associates, Alfred meets and insults her by flinging her miniature at her feet in the presence of the whole company. Stung by her degradation, Violetta goes home to die, and too late Alfred learns the real sacrifice she has made. He hastens to comfort her, but she dies forgiving and blessing him.

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